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EDITORIAL

On the opposite page we print a map (contributed by Marion North) showing how Guild membership is distributed in Great Britain. We hope that this will prove of assistance to members who wish to make contact with other members or Affiliated Groups, or to start a new group.

New groups usually begin in one of two ways. Some Guild members in a particular district may wish to meet together, and so form a group for this purpose. This was how the London Dance Group, for example, originated. Alternatively an enthusiastic member may work with a few people who ultimately form a permanent group and affiliate to the Guild. The Ipswich Movement Group began in this way.

Membership of the Guild is not, of course, limited to those who live in Great Britain. On page 7 a list of names may be found of individuals and groups who have joined or affiliated to the Guild since the publication of our last Magazine in March. A similar list is printed in every issue of the Magazine, and it is quite usual to find names of members from overseas. In Europe the Guild is represented by members in Czechoslovakia, France, Germany, Jugoslavia and Switzerland; to the East is a member in Southern India; and to the West are many members in Canada and U.S.A. Now, for the first time, we are able to welcome members from the Far East (Miss L. Chin and Miss H. Tan from Malaya), and from Australasia (the University of Western Australia).

At this very moment, as you are reading these words, someone in Paris, Prague, New York or Zagreb may be reading them too; someone, perhaps, whom you have never seen and, indeed, may never see, but with whom, nevertheless, you are united in a common purpose, that of the further development of the Art of Movement in all its manifold aspects.

KEY TO MAP OPPOSITE

Numbers indicate number of members.

Letters indicate groups.

A—London
B—Manchester
C—Merseyside
D—Birmingham
E—West Riding
F—Midlands
G—Bristol
H—South Wales (in formation)
I—Ipswich

MAP OF GREAT BRITAIN SHOWING DISTRIBUTION OF GUILD MEMBERSHIP

SOME RECENT DANCE COURSES

N.A.O.L.P.E. CONFERENCE, APRIL, 1955

"Dance—its contribution to the life of communities": this was the theme of the open Conference Course arranged by the N.A.O.L.P.E., centred on Wells House College, Ilkley. The galaxy of lecturers, an attendance representing a wide area, excellent organisation and wonderful surroundings, led us to anticipate a memorable time—we were not disappointed. As the first week of April slipped quickly by the role of Dance past and present was unfolded and its future left as a challenge.

The seven main lectures provided much food for thought and discussion. They were given by Beryl de Zoete, Douglas Kennedy, Ninette de Valois, Rudolf Laban, Esme Church, Imogen Holst and Phyllis Haylor. Each of these presented his or her own specialised interest in relation to Dance, or in Dance itself. A quick glance at this list of well-known personalities will leave you in no doubt as to the subjects covered, except perhaps the one introduced by Beryl de Zoete.

Miss de Zoete is an ethnologist. During her lecture she explained how she uses her observation of dance forms and movement to further her study of racial likenesses and influences.

All members of the Guild will be delighted to know that Mr. Laban was able to participate in the Conference. Lecturing on Modern Dance, he painted a vivid picture of his own experiences in seeking and moulding a "living" expression in dance movement. The numbers for the practical sessions were considerable and formed a fitting tribute to this aspect of his life's work. These classes were taken by Lisa Ullmann and Mr. Laban assisted by Marian North. Many of us exploring space bore the fruits (or splinters) of our labour for several days!

The origin of dance expression, to which all forms owe their inspiration, was sensitively traced by Douglas Kennedy. Dwelling on the relation of motion and emotion in dance, he observed that the natural fluency of action, apparent in young children and primitive peoples, is too often lost with the advance of years and civilisation. He emphasised the primary importance of "feeling" a dance movement, rather than cautiously analysing its technique and character, and of allowing a closer motion—emotion relationship.

In addition to the lectures there were special study sessions, films, exhibitions of national costume, and practical classes. Six types of Dance were studied in the classes and at the last social gathering demonstrations were given by the various groups. Thus the importance of sharing experiences was underlined.

The three special study sessions were devoted in turn, to "Dances of the Americas", "Dances of the British Commonwealth", and "National Dances of Europe". Dr. Violet Cyriax and Mr. Price introduced the latter and then Muriel Webster led a very interesting comparative survey on the influence of traditional styles on basically similar steps, such as the polka step.

Sir Steuart Wilson ably summed up the theme of the conference with three main points. In the first place, he declared, dance fulfils an

of formations, just as to try to describe all the variations in the use of rhythm and the combination of steps, would fill books.

Although the dance is often accompanied by song, there are various kinds of interesting national musical instruments. Certain string, wind and percussion instruments are found to be typical of certain districts, in the same way as the dances.

The unaccompanied dance is also found in Yugoslavia. In Verlika, the farmers dance the Dalmatian Mattock dances without accompaniment; only the clinking of the metal chains, buttons and coins on their costumes, and the beat of their steps reveal the pronounced rhythm of their movement.

In the post war period, besides the spread of general progress and enlightenment, industrialisation of the country is going forward with tremendous strides, and it can be foreseen that the folk-lore in Yugoslavia may become a thing of the past as in other industrialised countries. Thus the fate of the folk-lore is a very real and topical problem, and for this reason heated discussions have arisen between people with differing opinions on the subject. Some people consider the cultivation of folk-lore as a sign of backwardness, and as an inglorious sign of our late development. Others go to the other extreme, and consider folk-lore as a sacred and untouchable national art which must be preserved and in no way interfered with. In spite of these arguments, and although they are not yet over, valuable work has been done in the meantime.

Festivals have been organised where authentic farmers' groups have presented folk dances and music in their picturesque costumes. From outlying districts, the best folk dancers and musicians have been brought to centres, not only to show their art, but also to instruct groups of young people. Specialists have been sent all over the country in search of hidden folk-lore treasures, such as carefully preserved costumes kept in chests by old people and half-forgotten melodies and dance forms. Amateur folk-lore groups have been formed in towns and in the country, to cultivate the national dances in music. From these groups, the Yugoslav government has recruited dancers and representative groups to show this richness of folk-lore abroad. Yet even over the tasks of these groups, opinion differed—should they present the folk dance in its original form, like a living museum, or should they collect the folk-lore material, and then utilise it for artistic productions? At first, with such an abundance of material to draw from, it was possible to prepare a repertoire consisting of a great variety of dance arrangements. The contrasts of form, colour, sounds and rhythms, and the freshness of the productions did not fail to be effective.

However, as time passed, unsolved problems arose, and difficulties which still wait for a final solution.

No other branch of folk-lore is so much in question as Folk Dance; and after a time it has become obvious that the treasures of folk-lore are not inexhaustible. Although there still remain many variations, (every village has its own versions), they are barely discernible to the general public. Further productions, therefore, based solely on the

Folk Dance, are in danger of becoming monotonous. Also, the members of these groups had previously danced just for pleasure. Apart from this folk dancing they had had no dance training whatsoever, and thus they had neither the physical nor mental aptitude required of the professional dancer.

However, on the whole, Yugoslav dance is not for show. The closed Kolos, for instance, in which very often, dance songs are improvised, praising, scolding or teasing members of the community, or alluding to local events, are of no interest to the outside world. During the Kolo, the villagers standing around identify themselves with the dancers. They are not just onlookers, but are what Mr. Laban calls " inner participants " of the dance. Now as soon as the dances were presented in public, they came under the rules of the theatre and the desire to reproduce the original already meant misrepresentation.

Experienced choreographers are needed who can select from the various situations, moods and motives, and through the movement qualities of space, time and dynamics, create a well-balanced whole. And then trained dancers are required to present all this to the public. The first steps in this direction have already been taken, but there are constant drawbacks. The folk-lore lovers are afraid of ballet technique creeping into the folk dances; each individual production they consider as a piece of interference by foreign elements. And yet the very principles of Mr. Laban's modern dance of choreutics and eukinetics have made it possible to grasp the character and spirit of folk dances and folk themes and to express them in a modern form.

It is the opinion of the writer of these lines, that Yugoslav folk-lore is sufficiently alive and rich enough to be able to satisfy different demands. It is a factor in aesthetic training, in that it gives the youth of today an insight into the imagination, temperament, and feeling for beauty of their ancestors. It is a social factor, which can give to the masses the experience of joy in rhythmic group movement. Sooner or later, too, it will satisfy artistic demands. It can be a source of inspiration to creative artists, using their experience of this national art as a foundation, and combining this with modern principles and methods, to create individual works of art.

ANA MALETIC.

Gift to the Guild

A book (in German) entitled " Wilhelm Furtwangler " by Friedrich Herzfeld has been given to the Guild, and may be borrowed by Guild Members.

Anyone wishing to borrow it should apply to Marion North, Studio Lodge, Woburn Hill, Addlestone, Surrey. Postage is payable by the borrower.

MOVEMENT and CHARACTER:
The Value of Movement Observation for Medical Purposes

In this article I should like to give you an idea of how a physician may look at a patient and try to analyse his character and his behaviour from the medical point of view with the aid of Laban's movement observation and his research into " Inner Attitudes ".

I think the best thing is to give you first the picture of a patient's personality, and then the impressions on observing a patient over a period of time, and explain what I have seen and deduced from the patient's movements.

As an example I would like to deal with a lady of moderately advanced years. She is distinguished-looking, slim, mentally alert and intelligent. She is also very observant. She lives in a large house on her own, has a number of acquaintances but no real friends. She is apparently well rooted in tradition, and has a conservative outlook. The formalities of life are of great importance to her, yet she will write the most exasperating letters about little things which may have—quite unjustifiably—annoyed her. Although she would have you believe that many people care very much about her, actually she has no deep friendships; her " touch-me-not " attitude makes it difficult for anyone to approach her and she herself does not easily make contacts. She is lonely and very sensitive.

One day she fell outside her house on some steps on a fine day and broke both her wrists.

Now let us look at her from the movement point of view. When one observes her when she is at rest she gives the impression of a statue. In the " inner attitude " language we would call this " stable ", which means that she combines the qualities of " space and weight ". She walks somewhat hastily, in an expressionless sort of way, looking directly in front of her. When she talks to you she will take an occasional quick glance at you and look away again. In other words, she combines in the last observations the qualities of " space and time ", an inner attitude which indicates " awakeness ".

In conversation you find her standing or sitting, not at ease but aloof and in a tense attitude, her hands being held together in front or behind her back, not bending at all but building, as it were, a defensive wall around her. She will stand with her feet together and you can without doubt feel the tension or the " bound flow " in her muscles. At times she will throw out her arms, using unexpectedly free but rather uncontrolled flow. In these last observations she no doubt combines the qualities of " space and flow ", in other words, she shows the inner attitude of " remoteness ".

By observing her movements we have discovered in her three predominant " inner attitudes ", all of which include " space " as one of the qualities. I must mention here that although she strikes you as rather direct, in her handwriting or in certain movements of her hands she shows indirectness as well. All this shows that her intellectual side outweighs her other qualities, and this corresponds with the impression I have already outlined at the beginning.

She has definitely too much bound flow, whilst when she uses free flow such as the throwing out of her arms in conversation, she is not at ease. As to " time ", she is certainly quick, but in many instances she would strike you as being more hasty than quick. In " weight " she is definitely light, and I would say a little unbalanced in this respect. After having analysed the movements of this patient it will not be difficult to relate her " inner attitudes " to the characteristics I have described of her at the beginning. For instance, her conservative outlook corresponds to her inner attitude of " stability ", her quick observation to her " awakeness ", and her " touch-me-not " attitude to her " remoteness ".

Now I should like to put forward what happened when she broke her wrists. Occasionally she departs from the three attitudes in which she is most at home, and falls into the attitude of " dream ". This will happen just at a time when she ought to be " awake " as, for instance, whilst walking down the steps. At this moment she lets herself go, not mastering the situation. The—for her—unusual combination of " lightness and free flow " led to the accident in which she broke both her wrists.

Here we have come to see how, through movement observation, I have been able to get a deeper knowledge of a patient's personality and so understand the cause of her accident.

The next question for me, as a doctor, to answer is " How can I help this patient and try to prevent future untoward happenings ? " We have seen that the patient falls, unfortunately for herself, into the " dream " state when, quite subconsciously, she has the desire to depart from her accustomed inner attitudes. This obviously led to disaster. As a treatment I must guide this patient to acquire an attitude which gives her a proper mental balance. This in my opinion can be achieved only when she will cultivate the inner attitude of " nearness "—" weight and time ".

One would try to lead her towards warmth and understanding for other people, to make her help other people, to make her feel the warmth coming from people towards her, due perhaps to little good deeds. The radiating eyes of a child on receiving some kindness from her may awaken in the patient like a spark the realisation that there is a realm of near relationship which she yet can enter.

To sum up: I started by describing a patient's personality. By observing her movements I discovered the patient's various tendencies, some of which were seen to be predominant. Owing to this one-sidedness or, in other words, disturbed physico-mental balance, an accident was caused.

Concluding, it is of great interest that the movement analysis helped to show a way of treatment.

E. J. Bodmer, M.D.

Our April meeting was devoted to talks by Mrs. Miriam Plummer (M.A.O.T.), Miss Lynette Barrett (M.A.O.T.) and Mr. Warren Lamb on the therapeutic value of movement training in work with the maladjusted and mentally ill. An extremely interesting discussion followed.

Programme for 1955-6

This has not been finally settled yet. In order that members and friends living outside London may have more opportunities to attend meetings we are holding most of these on Saturdays from 3—6 p.m. The next meeting is on November 12th at 10a Newton Road, Westbourne Grove, W.2.

All Guild members and friends are invited to write or telephone the secretary if they are visiting London and would like to attend one of our meetings, where they will be warmly welcomed.

MANCHESTER DANCE CIRCLE

Secretary:
MISS S. MCAULIFFE, 124, WELLINGTON ROAD, WITHINGTON, MANCHESTER, 20.

Report for the year 1954-5

1954-5 proved to be a most successful year for the Manchester Dance Circle. There was a marked increase in membership, the weekly dance classes were very well attended and the Production Group gave performances over a wide area to audiences which, whatever the range in age were invariably most responsive and appreciative. Every term there has been a "Day of Dance" to which people of widely differing interests from as far afield as Yorkshire, Nottinghamshire, Lancashire, Cheshire, Derbyshire and Staffordshire have come to enjoy dancing together. The circle owes much to its Artistic Director, Sylvia Bodmer, whose unflagging interest and stimulating classes have made the year so enjoyable for all.

Programme for 1955-6

During the autumn, two courses of four sessions each, on Modern Educational Dance, will be held, under the direction of Sylvia Bodmer, on Mondays from 6.30-8 p.m. at the Manchester Day Training College. An Afternoon of Dance will be held on Saturday, November 12th.

During the spring further sessions will be held on Mondays, and an Afternoon of Dance on March 10th.

The Production Group will prepare a programme of dances to be shown mainly at schools, to children. Rehearsals are held on Tuesday and Friday evenings.

MERSEYSIDE DANCE GROUP

Secretary: MISS C. C. CARLESS, 1, SANDON ROAD, WALLASEY, CHESHIRE.

Dance meetings of this group will be held at 7.15 p.m. on November 4th and December 2nd at the I.M. Marsh College of Physical Education, Barkhill Road, Liverpool 17. Future dates will be decided later.

WEST RIDING MOVEMENT STUDY GROUP

Secretary: Miss K. M. Frost, 55, Briton Street, Thurnscoe, nr. Rotherham.

Report for the year 1954-5

The Group has completed another successful year in which there has been a further increase in membership, which during the year has risen to one hundred.

For the first time four meetings have been held during the year and all sessions have been very well attended. Once again this year's work has been based on a progressive programme and the theme chosen was " Movement and its Development into Dramatic Expression ".

The programme was introduced at the first Autumn meeting held in Leeds last September, when about forty members spent an interesting day exploring the dramatic content of Movement under the leadership of Miss Dunn.

At the second meeting in November, Miss Dunn led members during the morning further along the same exploratory paths. A pleasant afternoon was spent performing a " Masque of Life " under the guidance of Mr. Stone.

The third meeting was held in Leeds in March, when the guest lecturer was Miss Geraldine Stephenson. Her theme was Dance Drama and a large gathering of members spent a most delightful day interpreting the Hans Andersen fairy story of " The Nightingale ".

The final meeting of the year was a week-end course held at Woolley Hall in May. The theme of the course was " The Place of Movement in the Creative Arts ". Mr. Laban and Miss Ullmann opened the course with a short talk on the Classical and Romantic in the Arts. They then made this their theme for the practical work in Dance to Music and Drama. We were extremely fortunate to have Miss Ruth Foster, who gave a most sensitive and thoughtful talk on the necessity for providing an environment in which artistic ideas might come to fruition.

Programme for the Year 1955-6

The first three sessions will be devoted to practical work in the three aspects of Skills, Dance and Drama, and the observation of children's work in these fields. The week-end course will be centred on the movement characteristics and the dance of other nations. Because of the demonstrations by children, the meetings will be held on each occasion at a centre convenient to the children. The week-end course will be held at Woolley Hall, Wakefield.

The Autumn meetings will take place on October 8th and November 26th, the Spring meeting on March 10th or 17th and the week-end course on May 4th or 11th.

THE OPENING OF THE SALTARIUM AT THE ART OF MOVEMENT STUDIO

The opening of the Saltarium was a memorable occasion, especially for all the friends of the Studio who were present on July 7th, 1955 to see the students give their performance of dances for the first time in the new building. The beautiful proportions of the room, its gold be-starred ceiling and the unusual high roof lighting which gives an impression of distance to the soft blue wall behind, make a most satisfying background for both dancers and spectators. After an introduction by Miss Ullmann, Mr. Laban spoke to us of some of his ideas in building the Saltarium, and paid tribute to the architect, who was with us, and without whose willing co-operation this unusual and lovely room could not have materialised.

The students then danced " The Blessing of the House ", based, as Mr. Laban told us, on a free interpretation of extracts from " A Midsummer Night's Dream " with dance, music and words. As might be expected, the performance was lively, gay, slightly macabre and amusing in turns and ended with a harmonious group dance " through all the ways in space ". It was then that to a lively imagination the walls and ceiling became transparent, and the Saltarium full of dancers was an immense moving icosahedron with the light of the sun as a golden roof and the depth of the heavens for its blue walls !

The programme continued with a rich variety of dances including some charming studies planned for young children and older girls. An exhibition of pictures, drawings and plastic models was shown in an unexpected way in motion to a background of Moussorgsky's music. In the second half of the programme the students gave us some unusual national dances from Iceland, Yugoslavia and Israel, and a most striking and impressive dance " The Witness " which, with a lively mazurka and a group dance in Brazilian style gave indication of the clarity and versatility of movement expression which is developed during the course. A short explanation of notation was included, and stress rightly placed on its importance both as a record of dances and as a means of developing precision in movement.

The final dance was a Saltata based on high, medium and low dance, which was originally composed for and performed at Wembley by seventy-five dancers, and this brought a varied performance of a high standard to an end. Mr. Lawrence, one of the Trustees of the Laban Art of Movement Centre, spoke appreciatively of the valuable work of the centre and of the many branches of its work so ably carried out under the inspiration and leadership of Mr. Laban and Miss Ullmann.

ANNUAL CONFERENCE, 1956

The Annual Conference of the L.A.M.G. will be held on February 18th and 19th, 1956, at the Laban Art of Movement Centre, Addlestone, Surrey. Further details will be circulated later.

FROM RUDOLF LABAN'S EARLY WRITINGS

The following passages are translations of notes made by Mr. Laban, which later formed the basis for a book which was published in Germany between the two wars, but which is unfortunately no longer obtainable.

For the selection and translation of these (a formidable task) we are indebted to Lotte Auerbach, to whom we offer our warmest thanks.

" Der Narrenspiegel " (The Fool's Mirror)

My most successful dance-drama was " Der Narrenspiegel " (1920). (At least it was shown more than any of the others.) I travelled several seasons with this drama through various countries.

In Hollywood, in the American film-paradise, a man from the films declared it was ridiculous to waste one's efforts on personal stage appearance. " What you take a year to do, we do in a single day. By the time that you reach your 300th performance after much trouble, you will have shown your works to approximately 300,000 people. What does this mean? Not even the population of a medium-sided town; and to do this you need at least twelve months, if not more. But in one night we play to many hundred thousands in many towns at the same time. That's the way to get things known and appreciated. Indeed, in the end, everyone knows our films, from the Eskimo to the Australian Aborigine, and that's the way to make money. Leave this silly miming and produce films ".

But, fortunately or unfortunately, the art of dance can't possibly be caught by a machine and manufactured like tinned food. In making a good jump you have escaped the machine already, and from a swift turn the silly machine can catch only a shapeless cloud. For dance a whole living human being is needed and much space into which he can project his moods, both sad and merry. He wants to take his own time, too. Miraculous speed succeeds prolonged meditation. That is why I did not film the " Narrenspiegel ".

The only solution is to build me a fine new dance-theatre and give me a well-paid dance-group. Then I will gladly repeat the " Narrenspiegel " until all film fans, from the Eskimos to the Botecudos, will have had the opportunity of seeing it. But as there are approximately still 400,000,000 people beside the 300,000 who have seen my drama, I will tell those poor unfortunate ones something about this dance-play.

Let's assume the action contained in it is intended to show a Fool's attitude towards the world. By the way, a Fool would not be very different from his normal fellow-men. Perhaps sometimes he may be a little gayer, at other times a little more serious than they are. His gaiety and his deep sadness are a pleasant or sorrowful spectacle to his fellow-beings, and so the Fool may easily take up acting and make it his career.

In my " Narrenspiegel " there are two acts or cycles, one of which can be called the " Dance of Life ", and the other the " Dance of Death " Nothing is more natural than that the first one should be extremely lively and the second one very serious, just as it happens in our own life with its ups and downs.

The Fool could dance the whole story by himself, but to make it

easier and more varied for the spectator, he chooses a few co-dancers.

He may call them " Pride-Humility ", " Joy-Sorrow " and " Love-Hatred ", even if their names are different on the programme. Each of them has two faces.

" Pride-Humility " is a serious gentleman; in the funeral he is the cruel-kind ruler, Death. In the comedy he casts down his eyes. " Joy-Sorrow " is a woman who endures the " Dance of Life " and in the " Dance of Death " radiates peaceful sweetness, adding glow to the sadness. " Love-Hatred " also is a woman who loves life and hates death.

Besides these, there are a number of people who act as clowns in the " Dance of Life " and think everything wonderful. They enact a dignified crowd of mourners in the " Dance of Death ".

What is this drama all about? My old friend Punch, from the Punch and Judy of my childhood, remarked on one occasion: " You know, people don't really care for the theatre. For them the main thing is eating and drinking, and that's final ". But in spite of my high esteem for his wisdom, I have to contradict him, at least so far as tom-foolery is concerned. The Eating- and Drinking-Fools I have met during my lifetime I can almost count on my fingers; but of the other kind, the Love-Fools, I would like to ask: " Who is not one of them?"

So I chose Love as the chief folly, because she contains everything; pride, humility, joy and sorrow and, last but not least, hatred—the other side of love.

I cannot transcribe in words what my three dream-characters (I myself danced the Fool) did, because it just was a dance.

People laughed a great deal when they saw the " Narrenspiegel "; they were also deeply moved—this could be felt on the stage. It was was one of our liveliest dance-dramas; otherwise people would not have come so often to see it.

I was given the great honour of being compared with Shakespeare. I don't relate this out of vanity, but because Shakespeare can be taken as an ideal by the future dance-composers in their concern with serious-gay and gay-serious dance-dramas, both of which can admit the general public to the blessing of dance experience.

" The Earth "

In this drama, everything in existence is calling for the final fulfilment of the Creator's Will. Lastly, at the daemon's bidding, comes man. In him, animal, plant and stone are all amalgamated into one force which has as yet no name. Man is the promise of the earth, if he has the power to link together the three original forces and develop them to the utmost.

It took many years to finish this drama in all its parts, and soon afterwards I was able to show separate scenes of " The Earth " (1912). The most difficult thing was to find suitable artistes for the kind of demonstration I imagined. When the time came, we assembled for rehearsals. We managed some separate scenes. Our performances were partly enthusiastically received, partly strongly rejected. On the whole, I must say, they unfortunately were mostly taken as an artist's joke,

because of the new approach to the material and its presentation.

I wasn't very concerned about applause or rejection, but was glad to clarify in myself the possibilities of realisation through the performances. Alas, I had to limit the number of artistes. Where I actually wanted large choirs a single singer sang the songs. With my small group I tried to produce the wilderness and beauty of nature through moving bodies.

It is most difficult for man to do the same elastic jump as an animal. It may well be that we feel the secret sway of the plant and its reaching up to the sun, but it is not at all easy to represent. The crystal-clear movement in space as expressed in the swaying of a praying person has something deeply religious and requires much absorption. The great public was not yet aware of those things. When our movements were performed in absolute silence without accompanying music, some spectators and critics thought we were making fun of them. Very few realised how very serious I was about my art. The indignation of the experts whose out-of-date methods I purposely avoided, naturally added to the opposition and even became a free fight. From the thoughtful choice of objects that from time to time were thrown at us, one could assume that they were purposely brought along. Where otherwise could all the eggs and over-ripe plums, the potatoes and sticks of wood have come from with which our efforts were gratefully acknowledged? At the height of the excitement, friends became enemies when we lost our self-control and sent the weapons back where they had come from, and, in the heat of the battle, the nose of a benevolent applauding spectator was hit. So we had again lost one of our rare patrons.

Simple and unspoiled people always were most enthusiastic over our performances. A young workman was so much moved by the scenes of " The Earth " that he wrote me one of the most wonderful letters that I have ever received.

Once an old sculptor left the hall sobbing. First, I thought he was sick from watching us, but soon afterwards he came to me and told me that, for the first time in his life he had wept with joy over an art-demonstration.

The avalanche of letters from princes and prominent people, the acknowledgement of experts and the grinning praise of tamed enemies which I have since received, cannot outweigh the one letter and the tears of the old man.

About Male Dancers

Some time ago (1900), I came into a village in the mountains. There I saw very strange dances. Sixteen youths, with bells fastened round their knees, walked round in a circle with swords in their hands. It looked threatening. They walked to the beat of a drum that sounded hard and loud in the stillness. There was complete silence in spite of the many people standing about. The young men raised the swords with sharp movements and slashed them together. Then suddenly each second one jumped over the sword of the man in front. They formed stars and crosses with their swords and then slashed them together again.

It was almost frightening. How absorbed they were in their dance and how anxiously the spectators followed all their movements.

I asked an old man softly what this was all about, but he seemed shocked and gave me a sign to be quiet.

The youths departed with the same brisk step from the place where they were dancing. The crowd started to chatter and to laugh as if they were relieved. The old man beside me said: " One must not talk during the sword-dance, it would bring bad luck." He started talking, and he seemed very pleased to have found somebody with whom he could discuss the matter. His eyes brightened when he told me of the time when he himself had joined in the dance. It was different then, people believed in it. Women were not allowed to be present; but now, he added with contempt, nothing can be expected from the spell.

I inquired what kind of spell it was supposed to be. " Immunity against wounds," he whispered. First, I did not understand, but then remembered the superstition, that, by certain means, people could make themselves invulnerable. I could not get any more information from the old man, even when we drank a glass of wine together. On my way home I meditated. It was supposed to be a silly, childish superstition to believe in magical power that could overcome nature. However, wasn't there something great and immense hidden behind it? Were the Dervishes really immune? Should dance have such power over man? There may be some people who have felt that dance gave them a wider or at least different awareness from the usual practical outlook. However, I had not been able to judge yet if one could develop extraordinary faculties through dance.

Here I saw indeed a miracle with my own eyes, an incomprehensible conquest of nature. I recollected what I had already learnt about the strange subject of sword-dance, initiation of youth and such-like. All dagger and war-dances have their origin in the old sword-dances, which are common with all peoples and races of the earth and are done in the same way. They are not only meant as a preliminary training for battle. Exercises, making the body flexible and agile and giving greater ease in the use of weapons are of no great importance in a war-dance. It seems that in the old days the secret of invulnerability played an important part.

At the initiation of youths of all primitive peoples the magic ceremonies for invulnerability play a great part. The young men are being initiated in magic healing as well. The secret of magic healing is to cure sickness and wounds not only with ointments and bandages, but also through influencing blood circulation. May not this be the deeper meaning of the magic dances?

North of the Caucasus there live tribes who cause each other grave injuries during dances of religious ceremonies. The blood streams from them, but the gaping wounds close very quickly afterwards. In normal cases the injuries and loss of blood would cause prolonged unconsciousness. The sword-dancers hardly ever fall down, but race on until they come to their senses in the middle of the dance, wipe off the blood and peacefully walk home.

Sword- and war-dances have yet another meaning and purpose. They are the basis of fencing rules, and they teach not only the effective use of a weapon and the application of all kinds of tricks, but beyond all this fair behaviour in combat and a noble and manly attitude. There is fair fighting in contrast to brutal rage and senseless destruction. It is not "fair play" to bomb houses and have soldiers, women, children, old people and cripples buried under the débris.

Does not nature indicate to us the limitations of human courage, self-control and manly conduct in battle? Would it not be useful to clarify these limitations in war-dances and plays as is already partly done in sports? Is not that the meaning of "fair play"? When and how am I allowed to kill? A question that still remains to be answered! I thought, "The war-dance could teach us."

"The Swinging Cathedral"

First of all the people must be brought out of towns, I told myself, and then we shall have to lead quite a different kind of life. Beside art there must be healthy work, farming, gardening or such-like. The form and content of the artistic work must grow out of the unity to which I will lead them back again.

After having returned to town I told my people about my new plans. I explained that in my opinion the aim of man was his festive existence, not in the way of gluttony and uselessness, but as a means of developing his personality, as a chance to lift him into those spheres of life which distinguish man from animal. The festival ought to be filled with culture, just as each day brings time of leisure. Spiritual work should be done to increase and deepen the feeling of unity and raise the value of each personality. For this reason, and not because of contempt for wordly goods and pleasures, I regard austerity as one of the most important sources of human happiness. People who spend too much time and strength arranging their outer mode of living, their home, clothes, food and other needs, lack the time and strength to work for the great community-idea and the festival spirit that ought to be the peak and aim of all cultures. These ideas have always been my personal principles, though I do not consider them generally accepted. As little as possible is wanted for personal daily needs, though this should be organised in a perfect and modern way—and as much as possible is wanted for the general culture that must be intimately joined with the individual one, and, daily constructed, have its climax in festivals and fêtes.

The performing artist, and especially the dancer, can fulfil the deeper meaning of his mission only when he considers all his actions and work as preparation and part of a festive culture. But as individuals we are certainly not strong enough to accomplish this attitude, so necessary for our art. That is why we have to unite, and I asked those who agreed with me to put into practice this ideal mode of living together somewhere in the country. The idea was received enthusiastically by some people— it was natural that chaff was separated from wheat—and soon we left to found our dance-farm (1910).

I started preparing summer-festivals, which were supposed to be the material background. We found useful and cheap accommodation in little wooden houses of a former vegetarian colony, sun baths, meadows —in fact a little kingdom which we enlarged and embellished with further buildings, carried out by ourselves. Early in the morning I sounded the gong on the veranda of my little house, that was over-grown by hedges. Everybody came to start work. The tools were given out and before breakfast each group went into various gardens to weed, dig, plant or do other necessary jobs. Groups of women went into the sewing rooms, where they made dance-dresses and sandals. We also had a baking-room and later on even two looms which supplied the necessary clothing material. Fruit was preserved and meals were prepared in various shifts. Our main care was focused on our dance-places.

In the beginning we used the existing lawns. Later on they were enclosed and surrounded by seats. It was planned to build a beautiful double-arena, one part covered in case of bad weather, the other part in the open.

On my frequent travels I saw repeatedly, and with admiration, how people of all ages and races had eagerly built festival-halls, temples and theatres. In the olden days, public worship started with solemn processions and contained historic presentations of Gods and Heroes. The entire situation of a festival-hall and place was fitted to the sacred act. In every epoch people erected a suitable building for the highest symbol of their spiritual exaltation.

Present-day churches of various creeds and the buildings of our commercialised theatre show only poor remains of festival culture, once so highly respected.

In the stadiums, doubtless a future ideal of man is being fostered that aims at inner and outer perfection. Sometimes one can sense the future spirit, also in concert-halls, which are something entirely new, an invention of our own epoch. To-day the cultivation of music is foremost in those concert-halls, but here and there artistic dances and dance-dramas are shown, which form quite a unique and modern art.

I realised more and more that my dramas, songs and movement-scenes, in spite of the occasional use of the spoken word, did not belong to drama or opera but to the world of dance. However, what ought the place be like where one could show dances as I imagined them? The problem was not solved by study or meditation. The solution was found by work and with it the composition and representation of new works, that were shown from time to time, until at last a suitable place for dance was found, ideal in every respect, or rather several kinds of arenas for the various forms of dance; but was it really necessary to build a place like a theatre-stage for the display of productions as I imagined them? Would not moving groups, words and music have much stronger effect if they were presented by themselves? Is not all equipment dangerous, distracting through colour the attention from the essential things said, danced and played?

My earlier experience with the old-fashioned theatre confirmed my

convictions that we ought to perform only in the open air, or, if the weather was bad, in a simple, unadorned hall. Why do we need churches, theatres like peep-shows, stages and side-scenes? Will not the future temple as well as the future stage be formed by swinging and singing human bodies and groups? Why then the dead, fixed grave of art, the dark vault into which the divine being is banned? We want to glorify and see life! Each group of people, who show a joined production, is a swinging temple which forms swiftly and is gone to make room for new formations. This is how my best-known great dance-production, " The Swinging Cathedral ", originated. The production asked for an uncommon absorption in the nature of movement, especially those parts that were supposed to be danced without the accompaniment of music.

At first, most people find it almost impossible to dance without the stimulation of sound. Only with great self-awareness is it possible to overcome the inner and outer laziness.

The content of this production can be as little expressed in words as the content of pure music. The floor-pattern and movement could perhaps be described, but this would only be possible with the help of dance notation.

The dancer can see quite a different world behind the outer events of life. There is a power behind all things which can hardly be named. A hidden, forgotten landscape is spread, the land of silence, the empire of the soul, and in the centre of this land there is the swinging temple; and yet the reports from this land of silence are so eloquent and tell us about things and facts in changing forms, which to us are of great importance. What we commonly call dance, no doubt, originates also from these fields; the dancer is indeed an actual inhabitant of this country and draws from its immense treasures consciously and directly the strength to live. Other people can only enjoy some of this most essential food through watching the dance-display. However, the dance in all its common forms is not only at home in the land of silence.

Some of the unfortunate hopping about and all the false and clever gestures which often pass for dance, are very far from the inner attitude, where, like a flame, that dance originates which can tell us about the treasures of the unknown continent. The dancer tries to experience and not only to understand this curious country.

In the jungle and desert you may be strangled and eaten by giants, snakes and tigers. You are likely to die from thirst, to suffocate from heat or to freeze to death in the North or South, and a lot of other things may happen to you.

Is travelling in " the land of silence " less dangerous? Is it easy to enter by force as a pioneer? As soon as you overstep the border you may easily get into conflict with your fellow-men who do not altogether like the clear air you bring back from over there. You easily weaken if you breathe this air only rarely and take little of it. You may lose your head if you penetrate too deeply and may fall victim to the queer shapes that live there.

It would lead too far if I were to describe the experiences of all journeys of investigation into this strange country. If anybody wants

to know more about it, let him dance or at least see good dances.

Besides reporting and exploring, you can yet achieve something more profound. It is possible to settle in this strange country and cultivate its soil.

The flowers and fruits from there are the works of art, created from the depths of the soul, which we call dance, but may only call so if we are able to see the threshold, the border, the precipice, that separates the " land of silence " from our daily life.

To be a farmer in this country, to weed, dig, plough and sow, to be frightened of hail and thunderstorms, to struggle with weed and vermin, to wait for the harvest to come, that is vital work, as strong and sound as the peasant's job, whose bread we eat.

In the midst of the " land of silence " there is the swinging temple, in which all joy, sorrow, danger, struggle and redemption are focused, and in motion: the temple that is for ever changing and swinging, built up of dances which are prayers. That is the the cathedral of the future.

I found a fairly big hall where we produced, after a few weeks, the great dance-cycle. It was a production of five scenes and lasted altogether three hours. Some parts had no musical accompaniment but had to be danced in silence, and others were danced to percussion, but a great deal was meant to be done to melodic and harmonic accompaniment. The music was composed at the same time as the dances, which I produced freshly from memory, as my former manuscript had got lost. Our young conductor later on became a famous dance-composer.

In each scene of the " Swinging Cathedral " a different dance-temperament was represented, from the primitive rhythmical movement to the solemn step of the priests in choral construction. Magic and ecstatic dances alternated with humorous scenes and fighting parts. When I showed the dance-drama later on, I was advised to ask the First-Aid team to stand by with numerous stretchers, as nobody would be able to stand a three hours' dance performance, especially dances produced in such natural healthy spirit that came from life in the country. The whole thing was very vivid and profound.

But the wet blankets were mistaken. " The Swinging Cathedral " became one of our greatest successes with public and press. I have never experienced such magnificent homage as I did after the performance of this dance-drama. Everybody saw that here indeed was an entirely new style—nay, a new way of representing a work of art. It was called a movement-symphony. I disliked the name, as " symphony " is a musical expression. Nobody called it a drama, nor was it one. A suitable name for this oratorium-like dance was not found; even to-day there is no generally-recognised name for it, though the style found many followers.

Fortunately it so happened that the Zoo of the town in which we stayed had great financial difficulties. The wonderful apes, zebras and elephants lived a peaceful life in an empty park. Nobody cared to see them. The large festival-halls of the building were also empty. People

celebrated weddings and social gatherings somewhere else without there being any special reason for it. " We must get the people to come to the Zoo again," said one of the big shareholders. What was more natural than to engage a tribal show? Accidentally there were neither cowboys nor cannibal-dancers, and so they had the glorious idea of offering the festival-halls to us, hoping that during the summer months we would perform on the lawn beside the monkey's cage.

It was very difficult for me to remain serious at the preliminary talks or to swallow my disgust, but I had to take care of an idea and of fifty of my friends and pupils. I privately thought that the most important thing was what we made of this offer, not what it was like. So I settled the contract with the Zoo-management and asked for the arrangement of a theatre, built exactly according to my plans.

A considerable number of patrons with season-tickets visited the regular performances.

You cannot imagine what it meant to us to switch on our lights on our own stage and draw our own curtains.

It was the first and only dance-theatre, the first one and, for the time being, probably the last one in Europe. It was left to our Chamber-Dance Group to make the bold start. It was my courageous and ingenious assistant's idea to found a Chamber-Dance Group. She also helped me with the selection and training of the group. A great number of exquisite little dances were formed under her assistance and leadership. With the help of an artistic society we later on were able to arrange demonstrations of large group-works in an exhibition-hall, next to the Chamber-Dance stage. Here the spoken word was frequently used with the dance. Most of all I made use of the speaking choir, but the individual voice took part too as, *e.g.*, in an old Greek drama, " Prometheus " (1927), which I produced with rich choral dances before, after and in between the drama. We also attempted Goethe's " Faust ", 2nd part. Malevolent people talked of " dance presumption ". But where would we get if we were never presumptuous?

We also produced other works with the mark of pure dance. What we created was significant for later dance-production in Germany. Beside silent dances, we produced dances accompanied by song, drum, flute or simple music. All the music was especially composed for the dances. Set music was only used for folk-dances.

Dance always was the principal thing. We invented new typical dance forms, purely out of our work and without special reflection. I could not survey this at the time as clearly as I can to-day (1930). When I read the old titles on the programmes of those days and remember the dances, it becomes clear to me what a great part is played by the origin of dance-invention. The title of the dances: " Joy-Sorrow ", " Shadows ", " Dreams " and many others give already the indication that they are representations of a spiritual kind.

At other times the feeling for form prevailed, or the composition derived from a more picturesque imagination. Those were the dances: " The Crystal ", the dividing of space in strong, hard lines; the dance " Arabesques ", and also the solo-dance of our principal dancer that

became very famous and in which she gave almost a symbol to the soul of our dance-theatre. It was " The Orchid ", a formation of the finest arm- and finger-movements. It got its name from the fact that it seemed to give expression to the inner life of a blossoming bizarre flower. A similar work—for a small group—was " The Enchanted Garden " (Der Zaubergarten. It also was born out of picturesque imagination. I don't note these names down without intention, but because they indicate that all these dances were already somehow anticipated in my songs of " The Earth ".

One of my best-known solo-dances, " The Marotte ", and the group-dance. " Club of the Eccentrics ", which later on formed the basis of our well-known dance sequence, " The Green Clowns ", reminded of the visions of " The Night ". The same thing applied to " Homunculus ", the artificial man, " The Robot " and a number of dances which were collected under the name " Fantastic Spectacle ". They were mime-dances that characterised experiences in a big city. In this way the country, city, nature and culture stimulated us to give form to our inner vision.

" The Titan " (1926)

The dances of the American Red Indians are almost entirely rituals and have nothing at all to do with the theatre. The rituals always have very simplified forms of movement and are never (or very rarely) a solo-demonstration. I have seen many mask-dances, fertility-dances, war-dances, mourning festivals and medicine-dances, and I noticed that the leaders who separated from the groups had only to emphasise the spiritual process that passed in the unity, but never came to the fore as soloists.

The basic forms of human movement are nowhere so clearly crystallised as in the dances of the Red Indians. That is why to the superficial observer they seem simple and very much the same, even monotonous. Nevertheless, there is a high dance-culture that shows absolutely ethical traits. The daemonic forces that reveal themselves here are often quite inhuman.

We are likely to recognise the influence of nature's elements, the inner reflection of furious whirlwinds, thunderstorms and catastrophes that rush through that continent. You feel the infinity of the prairies and wilderness and the ruggedness of the steep rocks and mountains between which these people live, but you can see that the forces of nature have become an inner impulse to a free, proud striving in the Red Indian's soul. Boldness, frankness and the sense of justice which can reach cruelty, are seen in all their movements.

The longing, expressed in the songs of some tribes, has the same wild, deep wisdom as the dances. However, even the wildest stamping is never crude and brutish as with the African peoples. The dances of the Red Indians never rise to frenzy. Their posture is often reminiscent of Greek and Old-Egyptian sculptures. The grotesque is rustic but not brutal and malicious. Shapes and directions in space are especially cultivated, and the groups move on ornamental basic lines of great clarity

and beauty.

In the dance of some primitives, every symbolic form is missing, and for that reason it lacks greatness. Merely the process of strength is important to them. With the Red Indians, you will never see the frequent wild increase and decrease of body-shaking which characterises the aborigines of other continents.

One could assume that music—and especially the symphonic music of our time—is able to replace and perhaps surpass the ancient language of dance in its direct expression of things coming from the heart and speaking to the heart.

I venerate the titanic genius of Beethoven, who was one of the first to create works serving festive communal elation.

My work, " Titan ", gave expression to this veneration and it was incorporated in a Beethoven memorial celebration. Curiously enough, I did not feel entitled to use any of Beethoven's music. My choral dance-work was performed entirely without music, though several of the rhythmic themes of Beethoven's composition gave inspiration to the main themes of my composition.

The performance was carried by a movement choir consisting entirely of dancing laymen. Eighty men and one hundred and ten women joined in this choral dance-drama or oratorium. These young people found no pleasure in the personal expression of solo-dancing, but were most enthusiastic in the representation of communal elation. Such elation was first found in short group studies, consisting mostly of a large number of participants. These " mass-scenes " were then compounded into works of larger extent, and one of the first was the " Titan " devoted to the Beethoven celebrations.

Previously spectators, except for occasional visitors, were excluded. But later we found that large assemblies of spectators could be very well drawn into the elation felt by the performers.

The choral dance-work is a new form of art, which, together with the production of solo-dancers, chamber-dance groups and ballets, constitutes the material of the art of movement.

My largest choral dance-work of a thousand and more participants assembled from various towns and villages just for the last rehearsals and performances, made the use of dance notation an urgent need. We had to read them the plan of the dances in a comprehensible graphic notation and it is mainly from this source and need that dance notation developed. It was only later adapted to the theatre, education and other purposes.

With the necessity of finding large spaces for such communal productions, a project arose in my mind which might at the first glance seem to be too fantastic to become realised. This is what I have called the " Kilometerhaus ", an enormous Cupola covering—without columns —an area of approximately one square mile of landscape—hill, trees, water, etc.—as it is.

The erection is not at all beyond the capacities of the modern

engineer. I have worked this project out in all its details, and see in it the social assembly hall where in our climate communal dance festivities could be held.

No stage, no curtain, nor wing-décor but few props only could give the magnificent possibilities of choral group dances, and also of other modern dance-forms, the right frame.

But, whatever future this project might have, it will be a frame only to its essential content, the swinging cathedral of elated human bodies.

THE DANCE IN YUGOSLAVIA

The reason for the large number and great variety of Yugoslav dances which people in foreign countries have had the opportunity to see lies not only in the Yugoslavs' joy of dancing, but is determined much more by the geographical position, and the political and economic state of the country, through the past centuries.

The contrasts of mattock and steppe, coast and mountains, and the different types of people who live in these districts, stamp, through their different customs, their own individual movement characteristics on the dance. For Yugoslavia borders on no fewer than seven countries, i.e., Greece, Bulgaria, Rumania, Hungary, Austria, Italy and Albania. And so, besides the pure Slav elements, one finds a mixed form of dance in the frontier districts, which is interesting because of the way in which the foreign elements have been assimilated and understood by the southern Slav temperament, and fused with their own movement expression.

Historical events, especially the long rule under the Turks, left their marks in many districts. Foreign occupations hindered the free development of the country, and lack of roads and communications left many districts isolated. In these regions the dances retained their original characteristics and archaic form, and that was how, in Yugoslavia, the earliest original motives remained alive. All dance forms are represented; dance motives of work, war, love, magic and worship and animal representations are used.

These dance motives are sometimes mainly pantomimic in expression, and sometimes mainly rhythmic, the original meaning of the dance having been pushed into the background.

To pick out a few examples: —In the Croatian dance " Old Sieve ", the movement of the sieve is clearly recognisable, whereas the characteristic Croatian and Slavonic " vibrations " or shiver step is hardly reminiscent any more of the corn-treading which is referred to periodically in the accompanying songs. In the Macedonian Coppersmiths' dance the cleaning of the copper kettles with the feet is clearly recognisable. The Women's dances from the Southern region, as well as the Schipetarinnen dances have a more definite pantomimic character,

e.g., the " Kaçamak " which portrays the preparation of a cake of the same name.

There are many varieties of War dances in Yugoslavia. Particularly interesting are the Macedonian " Rusalije ". These are really concerned with the cult of magic. Crowds of men go on certain days of the year from one district to another performing sword dances to protect the people and animals from evil spirits. A sword dance of the " Schipetaren " performed by two or four men represents a contest for a girl. The men of the village of Blato on the island of Korcula have a heroic sword dance. In the town of Korcula itself, the famous Moreska is danced every year. This consists of a mock fight between Turks and Moors on behalf of their kings. The dancers, each armed with two swords, move with great dexterity. The origin of this Moreska comes from the Mediterranean. It is well-known that similar Moresken, portraying the clash between Christians and Mohammedan Moors have taken place since the 15th century, in Spain, Portugal and Corsica; and in a similar form to our Korculaner, in Italy. The historical and cultural influence of Italy on the development of Dalmatia during the Middle Ages, the Renaissance and Baroque periods could be seen in the dance festivals in Dubrovnik and on the island of Hvar, where one of the oldest theatres in Europe can be found.

Now, however, to return to the Folk Dances. Magic and Religious motives are found in the Spring Solstice and Wedding dances which are still danced in most districts. The Montenegrin dance " Oro " is one of the dances which has an animal motive. The young men and girls approach and dance round each other with high springs and outstretched arms like falcons. Very skilful is the Banater " Saranac " or carp dance in which a man portrays the twists and thrusts of a fish caught on a line.

The " Sota " or duck dance of the Schipetarinnen belongs to the group of dances with the love motive, as does the above mentioned Montenegrin " Oro ". All couple dances can be considered in this group, as, for example, the passionate South Dalmatian " Lindjo " as well as some of the Macedonian dances for women, with the oriental touch.

But, no matter what the underlying motive, in most Yugoslav dances the joy in rhythmic group movement is expressed, for, in spite of the occasional appearance of couple or even solo dancers, the main character of Yugoslav dancing is that of group movement.

The Western European has almost entirely lost this heightened feeling of living life to the full, through dance, although he has not lost the need for it. Indeed, Mr. Laban has perceived this need, and through his idea of Movement Choirs has greatly helped people whose traditional dances have been forgotten, by giving them the opportunity to experience this joy of living through group movement.

The main foundation of the Yugoslav dance is the Kolo or round dance. But in addition to the open and closed circle, there are many dances in straight or serpentine lines, contra dances, double circles and star formations, and Kolos which split into couples or small groups and then reform into a circle. It is impossible to name all the different kinds

inner need in man to be " doing ", particularly something creative. He stressed next the scope it provides for a necessary striving towards perfection. Finally a communal aspect is made possible with the joy of sharing, and joining together, in an artistic pursuit. Sir Steuart Wilson concluded with a quotation from Robert Bridges: —

" I too will something make
And joy in the making;
Altho' to-morrow it seem
Like the empty words of a dream;
Remembered on waking."

ROSEMARY PEARCE.

MODERN DANCE HOLIDAY COURSE, AUGUST, 1955

Once again this course was held at the Bonar Law Memorial College, Ashridge. From the first day it seemed a course with a difference, for we were a very cosmopolitan group. A large contingent from America added zest to all activities during the first week and there were representatives from Egypt, Norway, Germany and Malaya.

We were fortunate to have Mr. Laban and Miss Ullmann with us for the whole course. Other members of staff were Diana Jordan, Sylvia Bodmer and Marion North. Adda Heynssen and Phyllis Holder were inspiring pianists, raising great admiration by their duets. The secretary was Mrs. E. Logan and the treasurer Miss E. Webber.

The course was divided into three parts, Course A dealing with the fundamentals of movement training. Diana Jordan gave some most helpful classes on the experience of observation of movement patterns and rhythms and creative dancing with partners and in groups. These were as interesting for the more advanced as for the beginner and started from using the space in the room, taking us through all the movement elements, putting them together in various ways until all the Basic Actions had been experienced and only then were they named pressing, etc. These were then combined with partners into sequences and finally into dances with partners and groups.

Mr. Laban took a class in which he used the Basic Actions dramatically to present varieties of characterisation and wove them into a Dance Drama, to show how these principles can be applied.

Miss Ullmann gave two sessions on music as an accompaniment, with the possibilities of moving and creating music to go with the movement. This was explored by using simple curving movements, at first accompanied by voices and then by piano improvisation. A third possibility was to create a dance and then look for music, a more difficult task. There were percussion sessions leading to group dances where different dramatic qualities were developed and group situations experienced.

Course B, Dance and Dramatic Movement in Secondary Schools was stimulating in its variety. Exploring different means of developing dance and dramatic expression widened the field considerably for the age range considered to be the most difficult. With a variety of different approaches, we were shown how to recapture, in the teenager, the spontaneity of a younger child. For the older girls who like to feel

lovely in the best sense of the word, we studied the lyrical pure dance form. In contrast to this was a gay, romping dance and different again was a direct, strong and almost ritualistic dance. The last two dances belonged to Course C, Recreative Group Dance Forms, which, thanks to Marion North and Diana Jordan, combined with Course B to give a clear picture.

Movement as a means of communication and the discipline and clarity of movement were also studied. The latter was dominated by that mystery, the Icosahedron, which when assembled, refused to pass through doors and for a time stood in all its glory in the middle of an avenue of trees. Miss Ullmann gave enlightening classes on the Icosahedron and introduced us to kinetography.

Those taking part in Course C, Production Group, were piloted by Sylvia Bodmer to a surrealistic world, no less in fact than a " Journey into Space ", to the music of Milhaud's " Le Boeur Sur le Toit ", and Stravinski's " Rites of Spring ". Once more opportunity arrived to wear various clothings in unnatural places ! An unexpected happening was the choral dancing fitting into the Production like a Greek chorus.

Choral dancing gave us scope to move in larger groups, sometimes on the lawns. We experienced growth by almost moving with the trees.

Mr. Laban opened our eyes to even more aspects of dramatic movement. Some of us were able to relive our babyhood, kicking and crying and retracing our first dance movements.

On the last day we were able to watch other groups at work and show some of our own group work. The course ended with a social evening and an entertainment by the staff—a dance-drama which caused much merriment. At the end of one of his lectures Mr. Laban said,

> " The idea of the course is to make people happy who try to penetrate this wonderful life."

It was certainly an inspiring and happy course.

REFRESHER COURSE FOR PROFESSIONAL MEMBERS

at Guildry House, Brighton, October 7th—9th, 1955

The Annual Refresher Course is planned to give Professional Members, and those wishing to apply for such membership, an opportunity to meet, dance and discuss together. Some twenty-three of us met for the week-end this year, with Mr. Laban, Miss Ullmann and Mrs. Bodmer taking sessions on the theme of Body Attitudes and Effort Content.

We started on Saturday morning with the Exposition of the Theme by Mr. Laban, who quickly made it clear that this was a practical exposition! It was a great pleasure and privilege to have him with us, teaching and demonstrating in his liveliest manner. Miss Ullmann took sessions on the training aspects of the theme and worked with us on some most enjoyable, if strenuous studies on Flow, Time, Weight and Space. With Mrs. Bodmer the theme was applied to a Group Dance, to music by Bartok, in which we experienced great variety of mood, and stressed, as we have come to expect with Mrs. Bodmer, meeting and

parting and dancing together.

On Saturday evening the discussion ranged from the problems of free dance in France, introduced by Mlle. Van Veen, who had travelled from Paris for the week-end, to Recreational Dance in this country and the need for more leaders of it.

All who were present appreciated the opportunities for dancing together, deepening their knowledge and understanding of the work and getting to know fellow members of the Guild. We were grateful too for such stimulating and inspiring teaching and, in the practical sessions, for Adda Heynssen's sympathetic and expert playing.

JOAN RUSSELL.

NEW MEMBERS

We welcome to the Guild the following new members.

Honorary Member

A. Knust	Essen

Associates

Miss D. Baddeley	Jersey
Mrs. D. M. Bentley	London
Miss M. Brown	Yorkshire
,, M. Carey	Birmingham
,, J. Chamberlain	Wales
,, L. Chin	Malaya
,, K. Clewett	Bristol
,, J. Erridge	Essex
,, A. E. Ford	Coventry
,, M. Furbank	Lancs.
,, J. Gregory	Surrey
,, B. Jefferson	London
,, S. Kabitz	Germany
,, J. Kinna	Derby
Mrs. E. F. Lawrence	Manchester
Miss A. Mitchell	Yorkshire
,, D. Morris	Liverpool
,, M. Morris	Essex
Mr. D. A. Mudway	Wilts.
Miss I. Obrist	Switzerland
,, J. Perrottet	Switzerland
Mrs. M. Phillips	Northants.
Miss E. Preedy	Devonshire
,, J. H. Preston	Middlesex
,, S. Reder	London
,, T. Rothenfluh	Switzerland
Mrs. S. Smith	London
Miss H. Tan	Malaya
,, M. Webber	Bucks.
,, J. Wilson	Cambridge.

Affiliated Groups

Manchester Training College
University of Western Australia.

We congratulate the following members on having passed from Graduate to Sectional Membership: —

Joan Russell: Education Member.
Marjorie Bergin: Art Member.

ACTIVITIES OF AFFILIATED GROUPS

BIRMINGHAM CONTEMPORARY DANCE CLUB

Secretary: Miss K. Garvey, Paget Road S.M.G. School, Birmingham, 24.

The Birmingham C.D.C. meets every Monday evening from 6.30—8 p.m. at Nelson Street School (Buses from Edmund Street stop at Nelson Street—Fare 2d.).

The programme for the Autumn Term includes work on pattern in space, partner awareness, group sensitivity, interpretation of music, interpretation of a dramatic theme.

The Club would be pleased to welcome all people who are interested in dance.

IPSWICH MOVEMENT GROUP

Secretary: Miss C. Podd, 36, Cobbold Street, Ipswich, Suffolk.

The Group will meet from 7—8 p.m. on Fridays, October 28th, November 11th, 18th, 25th, December 9th and 16th, at Fonnereau House School, Fonnereau Road, Ipswich.

LONDON DANCE GROUP

Secretary: Miss C. Gardner, Parkside, Hadley Common, Barnet, Herts.
(Telephone: Barnet 5268)

Report for the year 1954-5

Our activities during the 1954/5 session have once again been most varied. During the Autumn Term, 1954, led by Hilda Brumof, Lilian Harmel and Leonard Fullford, we worked on a programme of dances in honour of Mr. Laban's 75th birthday. We felt very sad when we learnt that Mr. Laban was ill in hospital and unable to come on the evening we had planned, but in May, 1955, he came and so (as he put it) enjoyed celebrating his birthday twice in one year.

At our January meeting we were initiated into the mysteries of the "A" Scale by Mrs. Friedburg Snell, and were most interested to hear from Adda Heynssen an account of the Modern Dance recitals and performances which she saw during her recent visit to the U.S.A.

We had a most enjoyable meeting in February, learning some Polish Folk Dances at first hand from Mr. Kostek Siemascko, and another in March, when Lilla Bauer taught us a delightful dance-study on the "A" scale.

SPACE HARMONY VI

In the sphere which surrounds us, and which is our moving space, we have previously encountered six definite points of orientation: high (h) — deep (d), right (r) — left (l), forward (f) — backward (b), (See Space Harmony IV in News Sheet XII, page 27). The structure of our body, however, causes our movements to emphasise areas which are somewhat deflected from these fundamental points. It appears that two variations of each of them occur.

There are the following three structural factors to be considered:

(a) The right—left symmetry of the body.

(b) The spine, bending forward and backward.

(c) The division of the upper and lower part of the body.

Try it out for yourself:

(1). With reference to (a) and the up—down dimension: Crouch down on the floor as if you were not there. Begin to grow upward until you have reached complete erectness extending your arms high. You will notice that your right hand marks a different spot in space from your left. You have reached an area high on your right and another one high on your left. Next emphasise the stance of your two feet on the floor, each of which touches a different spot, one down on the right, the other down on the left.

While you have now gained four new areas of orientation, the actual points of orientation are as yet vague. These will only become distinct when you relate them to one another. So, assume an upright position in which both your arms and legs are extended upwards and downwards respectively, at the same time stressing the right-left symmetry of the body. This should be done by putting the feet well astride so that the weight of the body can no longer sway easily from one leg to the other. You will now feel your body is representing a big cross (X) in which your hands should be vertically above your feet. There is a long extension between your hands and your feet, and a short one between hand and hand, and foot and foot.

You have established four definite points of orientation—hr, hl, dr, dl, building an up-downward plane extending like a door and therefore often referred to as the "door" plane. Trace this plane around your body by moving for instance with your right arm from point to point thus: hr — dr — dl — hl. Be as exact as possible in tracing a rectangular plane and not a circle, so that your body learns to recognise the four points of the "door" plane. Explore also other possibilities of connecting these points using in turn all the limbs.

(2). With reference to (b) and the right—left dimension: When reaching out with a limb to that side where it is attached, i.e. for instance with the right arm to the right side, we do not encounter any difficulty in stretching our arm out directly from the body. Should we, however, wish to move across to the left side with our right arm, we find we have to pass our body either in front or behind. In each case we arrive at a different place, once a little in front and once a little behind the original point left (l). The same would of course happen with the left arm reaching across to the right.

Here we have found another four areas and we have yet to establish the exact points of orientation within them. The main direction is sideways which, as you may remember from a previous chapter, is considered from the whole of the body and not, for instance, from the arms only. The points r and l are therefore at waist level. Now we find there are points rf and lf and rb and lb.

In order to establish their exact positioning, bring the forward and backward bending of your spine into play. Begin with backwards without involving too much strain, keep both arms wide open at waist level and you reach rb and lb. Now bend slightly forward not more than you did backwards with your arms still opened widely and you mark rf and lf in space. You have created another rectangular plane with its main extension r — l and a short extension f — b. The plane is situated horizontally like the surface of a table and is therefore often referred to as the " table " plane.

In order to train your body in accurate space positioning, move with any one of your limbs from point to point either in successive order, as for instance rf — lf — lb — rb, or in a criss-cross order such as lf — rf — lb — rb — lf, making sure that each point is felt as a corner point of a horizontal plane. It is also advantageous to work with one arm and leg simultaneously in diametrically opposing directions, such as for instance, right arm lf and right leg rb, etc. The horizontal positioning of the body in an open or an across situation becomes in this way more obvious.

(3). With reference to (c) and the forward-backward dimension: Reach straight forward with an arm and a leg, say right arm and left leg; you will discover that your original direction " forward " (f) has now two new aspects, the arm naturally reaches into an area above and the leg below it. There are therefore two further points of orientation, namely fh and fd the exact location of which we have yet to determine. But before doing so let us realise that the same applies to the backward direction. Legs and arms reach backward at different level and mark the areas of the points bh and bd.

In order to find the exact positioning of these four points we have again to relate them to one another, for instance, in this way: both arms reach backward upward so that the finger tips of both hands touch, while the left leg stretches forward downwards with just as much lift off the floor as arms and upper part of the body sink from the vertical upright carriage. There should now be a nice straight line from the tips of your fingers to the tips of your toes. Next keep your leg in place and travel with your arms forward on even level past your head until your finger tips are just above your left foot. You may find, in order to achieve this, that you lifted your leg too high to begin with and that you now have to drop it a little. Let your body well experience this position as you have established the points fh and fd.

If you travel backwards, say with your leg only, all the time at the same distance from the floor (passing with foot just below the other knee) and you reach just as far backwards as you did forward, you have found your point bd. Bring your arms to a place exactly above this

leading them backwards along a straight line (which passes at the level of your forehead), you reach your point bh. This may require a little practice, but none of the movements ask for an acrobatic skill.

The points fh — bh — bd — fd are the corners of another rectangular plane with the long extensions fh — bh and fd — bd, and short ones fh — fd and bh — bd. The plane stands like a wheel and is therefore often referred to as the "wheel" plane. Practise connecting these points with one another as well as reaching them from the centre of your body with one limb at a time or both arms or a leg and one or both arms simultaneously leading to the same or different points. This is necessary for your body to gain security in clear positioning.

The movements of the legs in all three planes but particularly in the "door" and "wheel" planes are by necessity restricted. It is, however, useful to attempt to reach the points above waist level with the legs as this helps to get the feel of the extensions of the planes, and of the different tilts in the body connected with these.

With the establishing of the three planes, "door", "table", "wheel", we have added twelve new points of orientation to the original six. Each of these latter fundamental points have, so to speak, split and created two brothers to themselves:

h	split	into	hl	and	hr	d split into	dl and dr
l	,,	,,	lf	,,	lb	r ,, ,,	rf ,, rb
b	,,	,,	bh	,,	bd	f ,, ,,	fh ,, fd

Our next task is to experience how the newly-gained points are related to one another and what movement sensations they bring about.

Let us start with a movement cycle in the "door" plane, leading with the right arm; hr — dr — dl — hl —/hr and repeat this several times You will feel the stability of this motion which goes downwards, sideways, upwards, sideways, etc. In order to break the monotony of this cycle you can finally deviate from the one dimensional downward movement hr — dr and move from hr to fd instead. That means you have moved out of the "door" plane into the "wheel" plane. The journey caused you to incline with your right body side towards the left forwards diagonal with an outspoken steeply-falling slant. By replacing the one dimensional downward movement by a steep inclination (or a slant in between the three dimensional directions d, f, l with the stress on deep) you have gone from a stable to a mobile expression, while retaining the up-down tendency of the motion.

A similar experience is created if you deviate hr — dr to hr — bd. This time the steeply falling slant is inclined towards the left backwards diagonal.

Of course, you can also deviate the upwards leading section of the movement cycle dl — hl by going from dl to fh. This has a steeply-rising slant towards the diagonal right forwards. Or you may deviate from dl to bh, which causes a steeply-rising inclination towards the right backward diagonal.

All these four steep inclinations can also be done for the other side, thus: —

Cycle hl — dl — dr — hr — /hl.

Deviate hl — dl to hl — fd, steep inclination falling towards right forwards diagonal.

Deviate hl — dl to hl — bd, steep inclination falling towards right backwards diagonal.

Deviate dr — hr to dr — fh, steep inclination rising towards left forwards diagonal.

Deviate dr — hr to dr — bh, steep inclination rising towards left backwards diagonal.

Now consider all these eight steep inclinations. You will find that two together form a V shape, namely:

the two in front of the body meeting in fd of the " wheel " plane;
the two in front of the body meeting in fh of the " wheel " plane;
the two behind the body meeting in bd of the " wheel " plane.
the two behind the body meeting in bh of the " wheel " plane;

No doubt you will already guess that similar developments towards mobility from the stable nature of the cycles in the " table " and in the " wheel " planes can be undertaken through introducing a transition to another plane. These are:

(1) for the " table " plane: rf — lf — lb — rb — /rf:

Deviate rf — lf to rf — hl, flat inclination rising towards left backwards diagonal.

Deviate rf — lf to rf — dl, flat inclination falling towards left backwards diagonal.

Deviate lb — rb to lb — hr, flat inclination rising towards right forwards diagonal.

Deviate lb — rb to lb — dr, flat inclination falling towards right forwards diagonal.

Or for the other side lf — rf — rb — lb — /lf:

Deviate lf — rf to lf — hr, flat inclination rising towards right backwards diagonal.

Deviate lf — rf to lf — dr, flat inclination falling towards right backwards diagonal.

Deviate rb — lb to rb — hl, flat inclination rising towards left forwards diagonal.

Deviate rb — lb to rb — dl, flat inclination falling towards left forwards diagonal.

Since we are concerned here with deviations from the table plane (the main extension of which is r — l) these have to result in flat inclinations, if the main side to side tendency is to be retained.

Two of these flat inclinations again form together a V shape, namely:

the two above the middle line of body meeting in hr of the door plane;
the two above the middle line of body meeting in hl of the door plane;
the two below the middle line of body meeting in dr of the door plane;

the two below the middle line of body meeting in dl of the door plane.

(2) for the " wheel " plane: fh — bh — bd — fd — /fh:

Deviate fh — bh to fh — rb, flowing inclination falling towards right backwards diagonal.

Deviate fh — bh to fh — lb, flowing inclination falling towards left backwards diagonal.

Deviate bd — fd to bd — rf, flowing inclination rising towards right forwards diagonal.

Deviate bd — fd to bd — lf, flowing inclination rising towards left forwards diagonal.

Or for the other side bh — fh — fd — bd — /bh:

Deviate bh — fh to bh — rf, flowing inclination falling towards right forwards diagonal.

Deviate bh — fh to bh — lf, flowing inclination falling towards left forwards diagonal.

Deviate fd — bd to bd — rb, flowing inclination rising towards right backwards diagonal.

Deviate fd — bd to fd — lb, flowing inclination rising towards left backwards diagonal.

The main extension of the "wheel" plane being f — b, it is obvious, if the deviations are to retain this tendency, that the mobile equivalent of this is to be found in the flowing inclinations.

The flowing inclinations forming together a V shape are:
the two on the right half of body meeting in rb of table plane;
the two on the right half of body meeting in rf of table plane;
the two on the left half of body meeting in lb of table plane;
the two on the left half of body meeting in lf of table plane.

In this way, all the 24 inclinations—that is the twelve rising and the twelve falling ones—which I mentioned in my last article, have found a definite place in the space surrounding us.

Finally, I should like to remind you of movements which you previously experienced as " peripheral " or " central ". Would you consider the 24 inclinations of flat, steep and flowing character, with which you have just become acquainted, to be either of these? I think you will have felt that none of the movements has caused your body and arms to extend continually, so that you could call it peripheral. Likewise, none of the tracks which you drew into space has led through your body centre to be looked upon as central. But what you have done is the following: you started at the periphery of your reaching space at a definite point of a plane and you traversed this space near your body in order to end again at the periphery in a point of another plane.

Such movements which connect two planes by passing the third one we call " transversals ". For instance, the steep transversal inclination of hr to fd starts in the " door " plane, passes the " table " plane and ends in the " wheel " plane.

So from now on we have to distinguish not only central and peripheral ways of moving but also transversal pathways to perform

which necessitates an increased sensitivity in our neuro-muscular system for patterns in space.

The sphere in which we move has become more articulate through the addition to the original six fundamental points of orientation of a further 12 points, the corner points of the three planes. Clarity of expression is obviously connected with security in placing. Therefore, your body has to be trained to feel the different positionings in space as well as the different pathways of gesture, whether peripheral, central or transversal, whether mobile in character through an inclination towards a diagonal or whether stable through orientation towards the six directional points of the Dimensional scale.

LISA ULLMANN.

FORTHCOMING COURSES

The Laban Art of Movement Centre announces the following courses to be held in London: —

THE LONDON MOVEMENT CHOIR (conducted by Lisa Ullmann). Practice sessions, beginning October 11th will be held on Tuesdays from 7-8.30 p.m. at St. Gabriel's Training College, Cormont Road, Camberwell, S.E.5.

LONDON EVENING CLASSES. Thursdays, 7-8.30 p.m. at Holy Trinity C.E. School, Carlisle Lane, S.E.1. (Lecturers: Rudolf Laban, Lisa Ullmann, Marion North).

CHORAL DANCE PLAYS, (course conducted by Rudolf Laban and Lisa Ullmann), at Y.M.C.A., Great Russell Street, W.C.1., on Saturdays, November 5th and December 3rd, 1955, January 28th and February 25th, 1956.

Conference of Educational Associations

The Guild will be taking part for the first time in the forthcoming Conference of Educational Associations to be held on January 3rd, 4th and 5th at University College, London. Attendance at the Conference is therefore open to all Guild members.

The work of the Laban Art of Movement Guild will be represented on Thursday, January 5th, by a lecture-demonstration on the Art of Movement in Education.

(*Conference Secretary: J. Vincent Chapman, College of Preceptors, 2 and 3 Bloomsbury Square, London, W.C.1.*)

THE DANCE MART
Box 315, Midtown Station